

The Last Days Of Judas Iscariot

THE STORY: Set in a time-bending, darkly comic world between heaven and hell, THE LAST DAYS OF JUDAS ISCARIOT reexamines the plight and fate of the New Testament's most infamous and unexplained sinner.

This is the first book to describe and analyze, sequentially and in detail, all the persons, places, times, and events mentioned in the Gospel accounts of Jesus's last week in Jerusalem. Part reference guide, part theological exploration, Eckhard Schnabel's *Jesus in Jerusalem* uses the biblical text and recent archaeological evidence to find meaning in Jesus's final days on earth. Schnabel profiles the seventy-two people and groups and the seventeen geographic locations named in the four passion narratives. Placing the events of Jesus's last days in chronological order, he unpacks their theological significance, finding that Jesus's passion, death, and resurrection can be understood historically as well as from a faith perspective.

In this fascinating historical and cultural biography, Peter Stanford deconstructs that most vilified of Bible characters: Judas Iscariot, who famously betrayed Jesus with a kiss. Beginning with the gospel accounts, Stanford explores two thousand years of cultural and theological history to investigate how the very name Judas came to be synonymous with betrayal and, ultimately, human evil. But as Stanford points out, there has long been a counter-current of thought that suggests that Judas might in fact have been victim of a terrible injustice: central to Jesus' mission was his death and resurrection, and for there to have been a death, there had to be a betrayal. This thankless role fell to Judas; should we in fact be grateful to him for his role in the divine drama of salvation? "You'll have to decide," as Bob Dylan sang in the sixties, "Whether Judas Iscariot had God on his side." An essential but doomed character in the Passion narrative, and thus the entire story of Christianity, Judas and the betrayal he symbolizes continue to play out in much larger cultural histories, speaking to our deepest fears about friendship, betrayal, and the problem of evil.

This audacious and intriguing new version of the story of Christ's trial, crucifixion, and resurrection is based on the writings of Philo of Crete, a secretary to Pontius Pilate. Throughout his time as Pilate's scribe, he attended Christ's trial, mingled with city prostitutes and desert bandits, and became acquainted with Judas Iscariot. It was through Judas that he learned the real story of the betrayal and what actually happened to Christ's body. His convincing account is a radical and dramatic version of the commonly accepted story.

Images of Judas across the centuries of Christian interpretation predominantly depict him as an object of horror and condemnation. Some modern interpreters have argued, however, that details about Judas in the canonical Gospels, such as his remorse and suicide, are tragic elements that vindicate Judas, to some extent at least. In addition, the recent discovery of the Gospel of Judas has provided further evidence that even in antiquity there were widely differing views of Judas. The question of the characterization of Judas in early Christianity remains open. Ancient rhetorical handbooks and countless examples from the literature of the Greco-Roman period reveal that death-accounts were regarded as fertile opportunities for shaping the characterization of a figure. Authors and audiences shared the expectation that the manner of a person's death revealed character. This insight provides a new window into the interpretation of Judas in the early Christian era, since three accounts of the death of Judas have survived from before 150 CE through the Gospel of Matthew, the Acts of the Apostles, and the fragments of Papias. Strategies for encomium and invective, and other elements of Greco-Roman and Jewish literary portraiture, vividly reveal the character-shaping significance of the details in the accounts of Judas's death. His final words, final actions, and the mode of his death—whether suicide by hanging, falling headlong and bursting, or swelling to the size of a wagon—all would have been understood to signify Judas's inner qualities and indicate his moral worth. To ancient auditors, the characterization of Judas in these texts could lead only to the assessment of Jesus, 'Woe to that one by whom the Son of Man is betrayed! It would have been better for that one not to have been born' (Matt. 26.24).

Two thousand years ago, Jesus walked across Galilee; everywhere he traveled he gained followers. His contemporaries are familiar historical figures: Julius Caesar, Caesar Augustus, Herod the Great, Pontius Pilate. It was an era of oppression, when every man, woman, and child answered to the brutal rule of Rome. In this world, Jesus lived, and in this volatile political and historical context, Jesus died—and changed the world forever. Adapted from Bill O'Reilly's bestselling historical thriller *Killing Jesus*, and richly illustrated, *The Last Days of Jesus* is a riveting, fact-based account of the life and times of Jesus.

When Therese Marie arrives in the emergency room of a small hospital in the Bronx, suffering from hypothermia and in shock, no one there knows her story. To the doctors and nurses, she is just another abandoned elderly woman who can't even tell them her name. But Therese Marie's dementia is not all that it seems. And when her prodigal son, Danny, returns to New York, Therese Marie must fight to maintain her dignity in light of her son's insistence on confronting the ugly secrets of their past. In this unconventional family drama, Stephen Adly Guirgis gives us a mother and son who must face a long family legacy of abuse in order to find the true meaning of grace.

Well known to Christians and many non-Christians are the four Gospel accounts of the entry of Jesus into Jerusalem, now referred to as Palm Sunday. These narratives also tell of the following Thursday when Jesus celebrated his last Passover Supper with his apostle friends. *Judas In Jerusalem* explores the four ominous days that led Judas to betray Jesus. In the Prologue, two thirteen-year-old cousins, John and Jesus, roam the hill country near Jerusalem. They talk of everything they know and dream. Their mothers want them to master the carpentry trade, but the boys reject that. John, now mature, lives alone in the desert. A weakened man, Judas, collapses near his camp. John rescues him and encourages him to seek Jesus. Near Jericho, Judas encounters Jesus, who asks him to join his band of followers. Word comes that Jesus' cousin, John, has been arrested. Despite the danger, Jesus travels to Jerusalem, where his radical teachings are opposed by many members of the Sanhedrin. He enters the Holy City to welcoming crowds. A wealthy follower, Joseph of Arimathea, invites Jesus and one of his friends to dine with him that evening. Jesus asks Judas. Thereafter begins the moral degeneration of Judas, leading to his so-called betrayal of Jesus. Lust, greed, anger, and pride enter his mind and heart, which lead tragically to a senseless, condemning act. Finding himself trapped by men far more clever than himself, Judas is presented with a life or death alternative. Is Judas guilty of a betrayal? Or is he betrayed? The four evangelists tell us little. This novel reveals the life and death of Judas In Jerusalem.

International Bestseller Winner of the International Literature Prize Finalist for the Man Booker International Prize A New York Times Editors' Choice "[A] magnificent novel . . . Oz pitches the book's heartbreak and humanism perfectly from first page to last." — New York Times Book Review "Scintillating . . . An old-fashioned novel of ideas that is strikingly and

compellingly modern.” — Observer Jerusalem, 1959. Shmuel Ash, a biblical scholar, is adrift in his young life when he finds work as a caregiver for a brilliant but cantankerous old man named Gershom Wald. There is, however, a third, mysterious presence in his new home. Atalia Abravanel, the daughter of a deceased Zionist leader, a beautiful woman in her forties, entrances young Shmuel even as she keeps him at a distance. Piece by piece, the old Jerusalem stone house, haunted by tragic history and now home to the three misfits and their intricate relationship, reveals its secrets. At once an exquisite love story and a coming-of-age novel, an allegory for the state of Israel and for the biblical tale from which it draws its title, Judas is Amos Oz’s most powerful novel in decades. “Oz has written one of the most triumphant novels of his career.” — Forward “A [big] beautiful novel . . . Funny, wise, and provoking.” — Times (UK)

This fascinating book sifts the evidence and startlingly concludes that in the earliest sources Judas was not a traitor. While the name Judas Iscariot evokes horror among many people, Klassen argues persuasively that Judas may have meant no harm in handing over Jesus to the religious authorities. The book traces the ways in which Judas is portrayed by the four writers of the gospels, showing how the picture was increasingly demonized as the later gospels were written. This is the most important study in English of Judas within the context of first-century Judaism. Klassen shows by rich reference to literature of both the ancient period and later times how the concept of Judas as traitor emerged. Over more than a quarter of a century, John Paul II has firmly set his stamp on the billion-member strong Catholic Church for future generations and he has become one of the most influential political figures in the world. His key role in the downfall of communism in Europe, as well as his apologies for the Catholic Church’s treatment of Jews and to victims of the Inquisition, racism, and religious wars, won him worldwide admiration. Yet his papacy has also been marked by what many perceive as misogyny, homophobia, and ecclesiastical tyranny. Some critics suggest that his perpetuation of the Church’s traditional hierarchical paternalism contributed to pedophilic behavior in the priesthood and encouraged superiors to sweep the crimes under the carpet. The Pontiff in Winter brings John Paul’s complex, contradictory character into sharp focus. In a bold, highly original work, John Cornwell argues that John Paul’s mystical view of history and conviction that his mission has been divinely established are central to understanding his pontificate. Focusing on the period from the eve of the millennium to the present, Cornwell shows how John Paul’s increasing sense of providential rightness profoundly influenced his reactions to turbulence in the secular world and within the Church, including the 9/11 attacks, the pedophilia scandals in the United States, the clash between Islam and Christianity, the ongoing debates over the Church’s policies regarding women, homosexuals, abortion, AIDS, and other social issues, and much more. A close, trusted observer of the Vatican, Cornwell combines eyewitness reporting with information from the best sources in and outside the pope’s inner circle. Always respectful of John Paul’s prodigious spirit and unrelenting battles for human rights and religious freedom, Cornwell raises serious questions about a system that grants lifetime power to an individual vulnerable to the vicissitudes of aging and illness. The result is a moving, elegiac portrait of John Paul in the winter of his life and a thoughtful, incisive assessment of his legacy to the Church.

From one of our most admired playwrights, "an ambitious, complicated and often laugh-out-loud religious debate" (Toby Zinman, *The Philadelphia Inquirer*) Set in a time-bending, serio-comically imagined world between Heaven and Hell, *The Last Days of Judas Iscariot* is a philosophical meditation on the conflict between divine mercy and human free will that takes a close look at the eternal damnation of the Bible's most notorious sinner. This latest work from the author of *Our Lady of 121st Street* "shares many of the traits that have made Mr. Guirgis a playwright to reckon with in recent years: a fierce and questing mind that refuses to settle for glib answers, a gift for identifying with life's losers and an unforced eloquence that finds the poetry in lowdown street talk. [Guirgis brings to the play] a stirring sense of Christian existential pain, which wonders at the paradoxes of faith" (Ben Brantley, *The New York Times*).

Recalls how Jesus taught people to love, how he was crucified for his teachings, and how his resurrection brought hope to the world.

Robert returns to Dublin to reunite with Cait, the woman who captured his heart during a James Joyce literary tour thirty-five years ago. Dancing backwards through time, the older couple retrace their steps to discover their younger selves. Through young Robbie and Caithleen, they relive the unlikely, inevitable events that brought them—only briefly—together. This Irish time-travel love story blends wit, humor, and heartache into a buoyant, moving appeal for making the most of the present before it is past.

It is three days before Christmas, and two young girls have disappeared from the local academy. This hasn't happened for fifteen years, since Rouge Kendall's twin sister was murdered. The killer was found, but now Rouge, twenty-five and a policeman, is forced to wonder: Was he really the one? Also wondering is a former classmate named Ali Cray, a forensic psychologist with scars of her own. The pattern is the same, she says: a child called out to meet a friend. The friend is the bait, the Judas child, and is quickly killed. But the primary victim lives longer...until Christmas Day. Rouge doesn't want to hear this. He's spent the last fifteen years trying to avoid the memories: drinking alone, lying low, washing out of school and a promising first career. Now he might abandon law enforcement too—but something won't let him, not yet. A little girl has haunted his dreams all these years—and he has three days finally to put her to rest.

Two thousand years after he betrayed Messiah, Judas Iscariot is still alive, wandering a world he doesn't recognize. A world where the strangest of fictions have come true: monsters, immortals, gnome-librarians who monitor human history—they're all real. And all Judas wants to do is kill himself. So why can't he? The most transcendent story of the year is here in this all-new original graphic novel chronicling history's preeminent backstabber and his quest for suicide.

Get a backstage pass and see Judas Priest like you've never seen them before in this electrifying memoir by the band's cofounder and former lead guitarist. Judas Priest formed in the industrial city of Birmingham, England, in 1969. With its distinctive twin-guitar sound, studs-and-leather image, and international sales of over 50 million records, Judas Priest became the archetypal heavy metal band in the 1980s. Iconic tracks like "Breaking the Law," "Living after Midnight," and

"You've Got Another Thing Comin'" helped the band achieve extraordinary success, but no one from the band has stepped out to tell their or the band's story until now. As the band approaches its golden anniversary, fans will at last be able to delve backstage into the decades of shocking, hilarious, and haunting stories that surround the heavy metal institution. In *Heavy Duty*, guitarist K.K. Downing discusses the complex personality conflicts, the business screw-ups, the acrimonious relationship with fellow heavy metal band Iron Maiden, as well as how Judas Priest found itself at the epicenter of a storm of parental outrage that targeted heavy metal in the '80s. He also describes his role in cementing the band's trademark black leather and studs image that would not only become synonymous with the entire genre, but would also give singer Rob Halford a viable outlet by which to express his sexuality. Lastly, he recounts the life-changing moment when he looked at his bandmates on stage during a 2009 concert and thought, "This is the last show." Whatever the topic, whoever's involved, K.K. doesn't hold back.

From the depths of the Indian Ocean, a horrific plague has arisen to devastate humankind—unknown, unstoppable . . . and merely a harbinger of the doom that is to follow. Operatives of the shadowy covert organization Sigma Force, Dr. Lisa Cummings and Monk Kokkalis search for answers to the bizarre affliction aboard a cruise liner transformed into a makeshift hospital. But a sudden and savage attack by terrorist hijackers turns the mercy ship into a floating bio-weapons lab. Time is an enemy as a worldwide pandemic grows rapidly out of control. As the seconds tick closer to doomsday, Sigma's commander, Gray Pierce, must join forces with the beautiful assassin who tried to kill him—following the trail of the most fabled explorer in history into the terrifying heart of an astonishing mystery buried deep in antiquity and in humanity's genetic code.

In this fascinating historical and cultural biography, writer and broadcaster Peter Stanford deconstructs that most vilified of Bible characters: Judas Iscariot, who famously betrayed Jesus with a kiss. Beginning with the gospel accounts, Peter explores two thousand years of cultural and theological history to investigate how the very name Judas came to be synonymous with betrayal and, ultimately, human evil. But as Peter points out, there has long been a counter-current of thought that suggests that Judas might in fact have been victim of a terrible injustice: central to Jesus' mission was his death and resurrection, and for there to have been a death, there had to be a betrayal. This thankless role fell to Judas; should we in fact be grateful to him for his role in the divine drama of salvation? 'You'll have to decide,' as Bob Dylan sang in the sixties, 'Whether Judas Iscariot had God on his side'. An essential but doomed character in the Passion narrative, and thus the entire story of Christianity, Judas and the betrayal he symbolises continue to play out in much larger cultural histories, speaking as he does to our deepest fears about friendship, betrayal and the problem of evil. Judas: the ultimate traitor, or the ultimate scapegoat? This is a compelling portrait of Christianity's most troubling and mysterious character.

Set in a time-bending, seriocomically imagined world between Heaven and Hell, *The Last Days of Judas Iscariot* is a philosophical meditation on the conflict between divine mercy and human free will that takes a close look at the eternal damnation of the Bible's most notorious sinner.--[book cover].

Believing he has found the Messiah, Judas enthusiastically becomes one of Jesus' disciples, but he is forced to confront difficult truths when Jesus refuses to cave to social conventions and act on Judas's vision of making the nation free from Roman rule.

For 1,600 years its message lay hidden. When the bound papyrus pages of this lost gospel finally reached scholars who could unlock its meaning, they were astounded. Here was a gospel that had not been seen since the early days of Christianity, and which few experts had even thought existed—a gospel told from the perspective of Judas Iscariot, history's ultimate traitor. And far from being a villain, the Judas that emerges in its pages is a hero. In this radical reinterpretation, Jesus asks Judas to betray him. In contrast to the New Testament Gospels, Judas Iscariot is presented as a role model for all those who wish to be disciples of Jesus and is the one apostle who truly understands Jesus. Discovered by farmers in the 1970s in Middle Egypt, the codex containing the gospel was bought and sold by antiquities traders, secreted away, and carried across three continents, all the while suffering damage that reduced much of it to fragments. In 2001, it finally found its way into the hands of a team of experts who would painstakingly reassemble and restore it. The Gospel of Judas has been translated from its original Coptic to clear prose, and is accompanied by commentary that explains its fascinating history in the context of the early Church, offering a whole new way of understanding the message of Jesus Christ.

Many of us have questions about the Bible: Can we believe the Bible? What was Jesus' mission? What is sin? Does hell exist? Is anyone beyond God's forgiveness? In *A Jesuit Off-Broadway*, James Martin, SJ, answers these questions about the Bible, and other big questions about life, as he serves as a theological advisor to the cast of *The Last Days of Judas Iscariot*. Grab a front-row seat to Fr. Martin's six months with the LAByrinth Theater Company and see first-hand what it's like to share the faith with a largely secular group of people . . . and discover, along with Martin, that the sacred and the secular aren't always that far apart.

THE STORY: Lenny is a recently released ex-convict. Despite his imposing size, he was gang raped repeatedly while incarcerated and struggles to find his manhood on the outside. Daisy, his alcoholic girlfriend, craves a real life with a real man

Stephen Adly Guirgis has created an era-melting play, *The Last Days of Judas Iscariot*, which explores the timeless debate between divine mercy and free will. A systematic application of Walter R. Fisher's narrative analysis, through form identification and a functional analysis, determined how Guirgis accomplishes persuasion. This qualitative study focused on Guirgis's narrative, using Walter R. Fisher's narrative paradigm as a framework to answer the research question(s): (1) If Guirgis's ideology and created world in *The Last Days of Judas Iscariot* are foreign and imagined, how is narrative probability and narrative fidelity achieved?; and, (2) How does Guirgis persuade his audience through narrative probability and narrative fidelity? Research found that Guirgis achieves narrative probability and narrative fidelity because his dramatic action is complete, self-contained, purposeful, varied, engages and maintains the interest of the audience, and is probable. This

thesis concluded that persuasion can only be achieved when narrative probability and narrative fidelity are present.

The legendary frontman of Judas Priest, one of the most successful heavy metal bands of all time, celebrates five decades of heavy metal in this tell-all memoir. Most priests hear confessions. This one is making his. Rob Halford, front man of global iconic metal band Judas Priest, is a true "Metal God." Raised in Britain's hard-working, heavy industrial heartland, he and his music were forged in the Black Country. Confess, his full autobiography, is an unforgettable rock 'n' roll story—a journey from a Walsall council estate to musical fame via alcoholism, addiction, police cells, ill-fated sexual trysts, and bleak personal tragedy, through to rehab, coming out, redemption . . . and finding love. Now, he is telling his gospel truth. Told with Halford's trademark self-deprecating, deadpan Black Country humor, Confess is the story of an extraordinary five decades in the music industry. It is also the tale of unlikely encounters with everybody from Superman to Andy Warhol, Madonna, Jack Nicholson, and the Queen. More than anything else, it's a celebration of the fire and power of heavy metal. Rob Halford has decided to Confess. Because it's good for the soul. Named one of the Best Music Books of 2020 by Rolling Stone and Kirkus Reviews Emmy and WGA Award-nominated writer Jeff Loveness (Marvel's Nova) presents an exploration of the classical biblical character, perfect for fans of Preacher and The Goddamned. Judas Iscariot journeys through life and death, grappling with his place in "The Greatest Story Ever Told," and how much of his part was preordained. In a religion built on redemption and forgiveness, one man had to sacrifice himself for everyone...and it wasn't Jesus.

"An extraordinary novel . . . a triumph of insight and storytelling." —Associated Press "A true masterpiece." —Glennon Doyle, author of Untamed An extraordinary story set in the first century about a woman who finds her voice and her destiny, from the celebrated number one New York Times bestselling author of The Secret Life of Bees and The Invention of Wings In her mesmerizing fourth work of fiction, Sue Monk Kidd takes an audacious approach to history and brings her acclaimed narrative gifts to imagine the story of a young woman named Ana. Raised in a wealthy family with ties to the ruler of Galilee, she is rebellious and ambitious, with a brilliant mind and a daring spirit. She engages in furtive scholarly pursuits and writes narratives about neglected and silenced women. Ana is expected to marry an older widower, a prospect that horrifies her. An encounter with eighteen-year-old Jesus changes everything. Their marriage evolves with love and conflict, humor and pathos in Nazareth, where Ana makes a home with Jesus, his brothers, and their mother, Mary. Ana's pent-up longings intensify amid the turbulent resistance to Rome's occupation of Israel, partially led by her brother, Judas. She is sustained by her fearless aunt Yaltha, who harbors a compelling secret. When Ana commits a brazen act that puts her in peril, she flees to Alexandria, where startling revelations and greater dangers unfold, and she finds refuge in unexpected surroundings. Ana determines her fate during a stunning convergence of events considered among the most impactful in human history. Grounded in meticulous research and written with a reverential approach to Jesus's life that focuses on his humanity, The Book of Longings is an inspiring, unforgettable account of one woman's bold struggle to realize the passion and potential inside her, while living in a time, place and culture devised to silence her. It is a triumph of storytelling both timely and timeless, from a masterful writer at the height of her powers.

THE STORY: Struggles with addiction, friendship, love and the challenges of adulthood are at the center of the story. Jackie, a petty drug dealer, is just out of prison and trying to stay clean. He's also still in love with his coke-addicted childh

Abstract: For my thesis I will be designing scenery for The Last Days of Judas Iscariot by Stephan Adly Guirgis. I am excited to work on this production for multiple reasons. First I would like to design in our thrust space, the Bowen Theatre, for a second time due to the challenges such as its fixed grid, limited back stage space, three sided audience and intimacy of the space. Personally the subject matter of the play hits close to home for me having grown up as a Catholic school student. I enjoy seeing these biblical characters and stories portrayed in current, raw and more truly human ways than they were typically portrayed in my religious training. Finally I found the ability to collaborate with director Jimmy Bohr to be a great learning experience last year when we worked together on the OSU Department of Theatre's production of Spring Awakening. I feel that he has a great ability to connect a design team and I'm eager to collaborate with him on another production. Discover one of the greatest true crime stories in music history, as only James Patterson can tell it. With the Beatles, John Lennon surpasses his youthful dreams, achieving a level of superstardom that defies classification. "We were the best bloody band there was," he says. "There was nobody to touch us." Nobody except the original nowhere man, Mark David Chapman. Chapman once worshipped his idols from afar—but now harbors grudges against those, like Lennon, whom he feels betrayed him. He's convinced Lennon has misled fans with his message of hope and peace. And Chapman's not staying away any longer. By the summer of 1980, Lennon is recording new music for the first time in years, energized and ready for it to be "(Just Like) Starting Over." He can't wait to show the world what he will do. Neither can Chapman, who quits his security job and boards a flight to New York, a handgun and bullets stowed in his luggage. The greatest true-crime story in music history, as only James Patterson can tell it. Enriched by exclusive interviews with Lennon's friends and associates, including Paul McCartney, The Last Days of John Lennon is the thrilling true story of two men who changed history: One whose indelible songs enliven our world to this day—and the other who ended the beautiful music with five pulls of a trigger.

Judas Iscariot. He's been hated and reviled through the ages as Jesus Christ's betrayer—the close friend who sells him out for 30 pieces of silver. But history also records other information about Judas Iscariot. One such reference was written in 180 by an influential Church Father named St. Irenaeus who railed against the Gospel of Judas for depicting the last days of Jesus from the perspective of the disgraced apostle. In its pages, Judas is Christ's favorite. It's a startlingly different story than the one handed down through the ages. Once it was denounced as heresy, the Gospel of Judas faded from sight. It became one of history's forgotten manuscripts. Until now. In this compelling and exhaustively researched account, Herbert Krosney unravels how the Gospel of Judas was found and its meaning painstakingly teased from the ancient Coptic script that had hid its message for centuries. With all the skills of an investigative journalist and master storyteller, Krosney traces the forgotten gospel's improbable journey across three continents, a trek that would take it through the netherworld of the international antiquities trade, until the crumbling papyrus is finally made to give up its secrets. The race to discover the Gospel of Judas will go down as one of the great detective stories of biblical archaeology.

We all know the story of Jesus told by Matthew, Mark, Luke and John, but what about the version according to Judas? In this witty, original and teasingly controversial account, some forty years after the death of Jesus, Judas finally tells the story as he remembers it. Looking back on his childhood and youth from an old age the gospel writers denied him, Judas recalls his friendship with Jesus; their schooling together; their families; the people who would go on to be disciples and followers; their journeys together and their dealings with the powers of Rome and the Temple. His is a story of friendship and rivalry, of a time of uncertainty and enquiry, a testing of belief, endurance and loyalty.

When, at an isolated convent, the infant of a young nun is found strangled, a court-appointed psychiatrist must decide if the devout but troubled girl is fit to stand trial.

April DeConick offers a new translation of the Gospel of Judas, one which seriously challenges the National Geographic interpretation of a good Judas.

THE STORY: Maggie is a newly single, junk-food-binging shoplifter looking to change her life and her self-hating ways. Paul is her passionately convicted, formerly four-hundred-pound compulsive-overeating sponsor in a twelve-step program for recove

Abstract: The following report is on the point of view, conceptualization, and evolution in its final execution of the lighting design by Elisheva S. Siegel for California State University, Long Beach Theatre Department 2015 University Player production of The Last Days of Judas Iscariot by Stephen Adly Guirgis. It is submitted in partial fulfillment for completion of the Master of Fine Arts degree in Lighting Design. I believe that the core of this story is about challenging what we know is to be true. Furthermore, to physicalize the break down of these philosophical walls throughout the court proceedings against Judas Iscariot, a grid of severe lighting angles was employed. This grid evolved from extreme isolation to a blur as these black and white lines of moral principles becomes grey. Other visual metaphors include personifying Judas despair, a contrasting atmosphere for the Past, and propelling into another dimension during Pilate testimony.

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